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COMPOSER AND COGNITIVE STYLES: TOWARDS THE PROBLEM OF PERSONALIST ANALYSIS IN CONTEMPORARY UKRAINIAN MUSICOLOGY

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Contemporary musicology is increasingly moving beyond the boundaries of its traditional subject field, engaging in dialogue with cognitive science, neuroscience, and psychology. This interdisciplinary approach opens new perspectives for analyzing musical thinking and style as both creative and perceptual phenomena. Musical art, as a complex system, when studied using appropriate methods, can shed light on many questions within cognitive science and, consequently, help clarify fundamental issues in the psychology of human perception.

Research into the interaction between the cognitive abilities of the human brain and musical art appears promising not only within the field of neuroscience but also in contemporary musicology. Cognitive styles represent ways and methods of engaging with art, while compositional styles act as value-based determinants of the creative personality of the composer, who is the central figure in the artistic process from fragment to whole.

The aim of this study is to identify the mechanisms of interaction between compositional and cognitive styles in the context of contemporary Ukrainian musicology, taking into account the achievements of cognitive psychology, neuroaesthetics, and neuroscience.

Since humans are inherently capable of isomorphic thinking, any object of musical art reflects the human mind's ability to perceive reality as holistic and structured. General logical norms formed in a given historical epoch within the dominant stylistic system are refracted through the emotional, irrational, and subconscious traits of the composer's personality, forming a specific type of musical thinking reflected in the individuality of compositional creativity. The value constants of the composer's inner world are directly manifested in stylistic regularities through the semantics of the musical text. Thus, compositional style is a concept that characterizes the creative energy of the composer's consciousness to select, organize, and structure constructive elements of the system into a whole so that the individual features of the composer's consciousness are reflected in the

spiritual product – the musical opus. Despite the subjective nature of the process, style provides objective conditions for value judgments and conclusions which, through repetition, form an informational thesaurus that influences the content of collective musical consciousness.

On the other side of compositional style as a creative force shaping the general style of an era lies cognitive style – a culturally conditioned type of thinking characteristic of the individual who studies works of art. Cognitive style embodies stable, individual ways of processing information and thinking, which determine the specificity of musical perception and analysis.

Today, the study of various forms of interaction with musical material through the specifics of brain activity is both relevant and promising. Knowledge about the structure of the human brain and the functions of its systems is well-developed within neuroscience, providing musicologists with reliable scientific resources and new tools for their own research. For instance, by the end of the 20th century, a new scientific discipline – neuroaesthetics – had emerged, combining the developments of neurobiology, cognitive psychology, and aesthetics. The main objective of neuroaesthetics is to explain how the brain works through the lens of art [7]. Another significant development is the concept of emotional intelligence, which also gained wide popularity in the late 20th century [5]. The study of the emotional dimension of the musical process has moved beyond subjective evaluative judgments and is now based on empirical scientific data.

Contemporary musicology can now apply cognitive science methodologies to analyze the influence of compositional strategies on the listener, reconstruct the processes of musical thinking, explore the role of emotional intelligence in creation and perception, and develop new methods in music education tailored to the neurocognitive specificities of learners. In this context, it is appropriate to outline the key mechanisms of interaction between compositional and cognitive styles, which become the subject of interdisciplinary analysis.

Intentional projection: the mechanism by which the composer's consciousness, intuitively or deliberately, projects its own cognitive schemas (structures of perception, expectation, and hierarchy) into the form and content of the musical work.

Isomorphism of thinking structures and musical text: the cognitive organization often finds formal reflection in musical structures (harmony, rhythm, form), allowing individual works to be studied as reflections of a specific thinking style.

Cognitive reception: the process by which the musicologist decodes stylistic information using their own cognitive style. In this way, the

composer's style interacts with the perceptual style, generating interpretation as a co-creative process.

Emotional-cognitive resonance: the influence of compositional strategies on the emotional mechanisms of the listener (through intonational, rhythmic, and harmonic patterns) that activate neuropsychological responses associated with memory, attention, and affect.

Stylistic encoding of knowledge: musical works inherently carry cultural-historical, aesthetic, or social meanings that are transmitted through stylistic markers and require cognitive decoding.

These mechanisms demonstrate the complex interaction between the creative act, the structure of the composer's individual thinking, and the characteristics of musical perception, thus opening new possibilities for cognitively oriented musicological analysis.

Both compositional and cognitive styles are socio-culturally conditioned categories that reveal points of intersection between the artist and the one who perceives and interprets the art. Creating music, performing, perceiving, and studying it are not merely creative actions with varying degrees of talent but represent a complex of neurophysiological processes occurring in the human brain.

Ukrainian musicology has already shown an increasing interest in interdisciplinary approaches. Research on the works of V. Hubarenko [1], I. Karabyts [2], L. Kolodub [3], V. Sylvestrov [4], and many other figures demonstrates a synthesis of cultural heritage, individual cognitive strategies, and contemporary compositional techniques. However, the demand for cognitively oriented analytical models remains high.

Thus, contemporary cognitive musicology increasingly prioritizes the study of individual creators and those who interpret their music – compositional and cognitive styles – as it is from individual cases that the cultural layer is formed, defining the paradigm of a particular epoch, nation, or school. The Ukrainian academic school, as part of the global scientific community, has significant potential to participate in international dialogue by drawing on local experience and embracing innovative methods.

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